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ABSTRACT

This booklet discusses functional communication competencies in young people at the seventh-grade through twelfth-grade levels. The first part of the booklet, which is devoted to an analysis of current theory, describes the "competent" adolescent, communication acts, communication competence in general, communication practice, and instructional goals. The second section, which discusses teaching techniques and provides activities to encourage communication competence, includes exercises for students in grades seven and eight and for those in grades nine through twelve. (KS)

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Development of Functional Communication Competencies: Grades 7—12

Barbara Sundene Wood, Editor

CS 501 447

ERIC

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Development of Functional Communication Competencies: Grades 7—12

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Much of the theory in the first part of this booklet was abstracted from Chapter 8 of the book, Developing Communication Competence in Children, *which was a report of the Speech Communication Association's National Project on Speech Communication Competencies. The book was edited by Ron R. Allen and Kenneth L. Brown and published by National Textbook Company, 8259 Niles Center Road, Skokie, Illinois, 1976. Theory abstracted from this work is hereby printed with permission of the editors and National Textbook Company. Readers seeking further information on communication competencies are strongly urged to consult the National Textbook Company publication.*

Foreword

The Educational Resources Information Center (ERIC) is a national information system developed by the U.S. Office of Education and now sponsored by the National Institute of Education (NIE). It provides ready access to descriptions of exemplary programs, research and development efforts, and related information useful in developing more effective educational programs.

Through its network of specialized centers or clearinghouses, each of which is responsible for a particular educational area, ERIC acquires, evaluates, abstracts, and indexes current significant information and lists that information in its reference publications.

The ERIC system has already made available—through the ERIC Document Reproduction Service—much informative data, including all federally funded research reports since 1956. However, if the findings of specific educational research are to be intelligible to teachers and applicable to teaching, considerable bodies of data must be reevaluated, focused, translated, and molded into an essentially different context. Rather than resting at the point of making research reports readily accessible, NIE has directed the separate ERIC clearinghouses to commission from recognized authorities information analysis papers in specific areas.

In addition, as with all federal educational information efforts, ERIC has as one of its primary goals bridging the gap between educational theory and actual classroom practices. One method of achieving that goal is the development by the ERIC Clearinghouse on Reading and Communication Skills (ERIC/RCS) of a series of sharply focused booklets based on concrete educational needs. Each booklet provides teachers with the best educational theory and/or research on a limited topic. It also presents descriptions of classroom activities which are related to the described theory and assists the teacher in putting this theory into practice.

This idea is not unique. Several educational journals and many commercial textbooks provide teachers with similar aids. The ERIC/RCS booklets are unusual in their sharp focus on an

educational need and their blend of sound academic theory with tested classroom practices. And they have been developed because of the increasing requests from teachers to provide this kind of service.

Topics for these booklets are recommended by the ERIC/RCS National Advisory Committee. Suggestions for topics to be considered by the Committee should be directed to the Clearinghouse.

Bernard O'Donnell
Director, ERIC/RCS

Theory

Students in secondary school programs have learned the grammatical features of their native language, but they are struggling to master appropriate and effective communication for everyday situations. A major task of secondary school educators is to assist adolescents in their struggle to communicate effectively with others.

Just what is communicative competence? Consider the example of a seventeen-year-old boy who waits until his dad has finished dinner and is relaxing with the newspaper before asking permission to use the family car. How about the twelve-year-old girl who just happens to mention, when her grandmother visits, that she needs a new tee shirt. Or consider the fourteen year old who pleads with his parents for permission to earn money babysitting—he is prepared to cite names of friends who babysit and names of families who are interested in his services. These adolescents have learned something about language use that has little to do with sounds and grammar. They have mastered strategies for using verbal and nonverbal language to deal with important, everyday communication situations.

You might be tempted to conclude that learning to communicate effectively is simply learning how to control others and getting them to do things for you. The controlling function is one important aspect of communication competence, but there are also other important communication functions a person needs to know about. For instance, a competent adult in this society can ordinarily give others information: "The key is behind the shutter immediately to the right of the doorway." A competent adult can express feelings and empathize with feelings of others: "Tell me how you feel about losing that job?" You may note that that last question also asked for information. The point is that there is a wide variety of communication acts and routines which children learn on their way to becoming adults, and these communication acts can be used in rather complex combinations as teenagers develop communicative skills.

There is danger in the belief that the adolescent doesn't need to learn more about language. While the twelve year old may have a

well-developed language system, there is still much to be learned about ways in which that language system is to be *used* in everyday situations. Helping teenagers *learn* about these uses of language, *try* them out, and *see* what works in everyday life, is the aim of this booklet.

The Competent Adolescent

Before we outline the important communication capabilities of the adolescent, we would like to present what researchers believe to be the functional characteristics of the competent teenager, grades seven through twelve. A set of talents of the competent adolescent was compiled by reviewing key studies assessing children's communication/cognitive development (Allen and Brown, 1976). The following list of capabilities was drawn from this review, as well as from the research of Burton White (1975), and represents a summary of functional characteristics of children and adolescents. The competent adolescent:

1. Gains and maintains the attention of others in socially acceptable ways.
2. Uses others as resources when a task is difficult.
3. Expresses both affection and hostility to others.
4. Assumes control in peer-related activities or follows the lead of others (for example, gives suggestions and follows suggestions).
5. Expresses both affection and hostility to others.
6. Competes with peers—exhibits interpersonal competition.
7. Praises oneself and/or shows pride in one's accomplishments.
8. Gives evidence of opinion to support a claim.
9. Presents a variety of arguments to support a plan of action.
10. Takes into account another person's point of view in talking with that person, especially if asked to do so.
11. Presents and understands information in messages related to objects and processes not immediately visible.
12. Reads effectively the feedback of others and one's messages; supplies relevant feedback to others when they communicate.
13. Evaluates the messages of others critically and makes appropriate comments regarding such evaluations.
14. Takes the role of another person effectively without being pushed to do so.
15. Constructs contrary-to-fact propositions.
16. Presents a conceptualization of one's own thought, as well as the thoughts of others.
17. Gives, as well as understands, complex referential messages; adapts referential messages to the needs of others.

Next, we moved to a body of knowledge dealing with the language functions associated with these functional characteristics. Writings in the philosophy of language gave us the pragmatic language tools—"speech acts" or "communication acts"—necessary for the study of communicative competence in adolescents.

Communication Acts

A number of theorists have described the "speech act" as the pivotal unit of language in day-to-day communication. Children learn speech acts as they learn to communicate. Searle (1969) was first to note that common, recurring routines, such as "making statements," "giving commands," "asking questions," "arguing," and "insulting," are the basic units of human interaction. The speech act approach examines human purposes as they occur naturally when people talk to each other. The more encompassing term, "communication act," has been selected to show that our concern is with body language and voice, as well as with spoken and written words (speech acts). Just as a person can refuse to run an errand for someone by saying, "I'm so busy now," that person can refuse by shaking his head or by wrinkling her brow.

"Communication acts" have been chosen as the organizing principle for speech communication instruction on the strength of the belief that such acts are the overriding dimension of communication. Given the complex language code of the adolescent, there are possibilities for intricately designed messages. The teenager approaches conversations with expectations of what to say, based on experience in dealing with many ideas, people, places, and times. For effective communication to occur, adolescents must understand the expectations that surround conversations.

Communication educators are interested in helping adolescents learn and recognize the shared expectations of participants, and then practice the speaking and listening skills that work best for themselves and others. To clarify the goal of such instruction, it would seem necessary to list all of the communication acts an adolescent needs to have competence in performing successfully. That gets to be difficult, because, as one might guess, there would be literally thousands of communication acts performed by any one person. The list would be cumbersome and would take up more space than this booklet allows. And, neither children nor teachers could get a conceptual grip on such an enormous list.

Fortunately, the goal needn't be so complex. A number of theorists (Wells, 1973, for example) have sorted communication acts into broad categories of acts—sets of communication acts which are basically similar to each other in overall communicative purpose.

The term "communication functions" is used to refer to these categories of communication purposes (acts). There are basically five communication functions, which will be explained in detail shortly. First, however, let's try to get an idea of the way communication functions work.

Suppose you are trying to sell me your watch. You might try various communication acts to get me to buy the watch. Each of these communication acts (for example, "hard sell," "offer to barter," "offer of a bargain," "appeal that you're short of cash") functions, in your eyes, to control my behavior or to get me to do as you wish. Even though you may have tried several different acts, all had the control function in common. On the other hand, let's assume that you want to sell me that watch again, and I want to buy it, but I am short of cash too, so I'd like to pay a low price for your watch. I respond to your controlling message with my own controlling response (for example, "rejection of your price with justification," "my plea that I'm also short of cash," "offer to pay in time payments"). *All* communication functions involve both sending and receiving in conversations—a person both initiates and responds according to basic communication functions.

The five communication functions are as follows:

1. *Controlling*. These are communication acts in which the participants' dominant function is to control behavior: for example, commanding, offering, suggesting, permitting, threatening, warning, prohibiting, contracting, refusing, bargaining, rejecting, acknowledging, justifying, persuading, and arguing.

2. *Feeling*. These are communication acts which express and respond to feelings and attitudes, such as, exclaiming, expressing a state or an attitude, taunting, commiserating, tale-telling, blaming, disagreeing, and rejecting.

3. *Informing*. These are communication acts in which the participants' function is to offer or seek information: for example, stating information, questioning, answering, justifying, naming, pointing out an object, demonstrating, explaining, and acknowledging.

4. *Ritualizing*. These are communication acts which serve primarily to maintain social relationships and to facilitate social interaction, such as, greeting, taking leave, participating in verbal games (pat-a-cake), reciting, taking turns in conversations, participating in culturally appropriate speech modes (for example, teasing, shocking, punning, praying, playing the dozens), and demonstrating culturally appropriate amenities.

5. *Imagining*. These are communication acts which cast the participants in imaginary situations and include creative behaviors such as role playing, fantasizing, speculating, dramatizing, theorizing, and storytelling.

The practice section of this booklet outlines classroom activities for developing these five communication functions. At each level (7–8), 9–12), two sample activities are given for developing each function. Teachers must develop many more such activities suited to their own teaching styles and the general principles outlined in this section.

While the five functions are presented as discrete, separate categories, this is probably over-simplifying things. In real life, an utterance or a conversation may serve a number of functions simultaneously. This fact is taken into account by listing some activities as *secondary* as well as *primary* communication act classifications.

Further, it is not to be imagined that adolescents at any age are without one of the five functions. For example, no person is totally unable to control others. Neither is it to be imagined that any person has totally mastered *all* there is to know about all five acts. Rather, both young children and mature adults perform communication acts in all functional situations with varying degrees of effectiveness. The instructional task is to determine what communication acts students can use effectively and to allow students opportunities for practicing these acts while learning others.

In other words, educators may help adolescents increase what they know about communication, a process which is likely to improve communication effectiveness.

Communication Competence

Linguists use the term "linguistic competence" to refer to a person's *knowledge of language*. For example, you know that "He's a creep!" is a grammatical and meaningful sentence, but "Creep the boy!" is neither grammatical nor meaningful. The term "communication competence" takes a most important second step; it refers to a person's knowledge of how to use language appropriately in all kinds of communication situations. Here, judgments are made about the appropriateness of an utterance, such as "He's a creep!" in various communication situations; for example, such language must be reserved for the ears of our faithful friends, not just for anyone happening to be standing near us. When people work to develop communication competence, they are concerned with "putting language to work" for them in the following ways: (1) enlarging their *repertoire* of communication acts; (2) *selecting* criteria for making

choices from the repertoire; (3) *implementing* the communication acts chosen; and (4) *evaluating* the effectiveness of communication employed.

Repertoire of communication acts. To be effective communicators adolescents must be flexible actors. They must be able to perform a range of communication acts required by the conversation, the people, the setting, and the task-at-hand. The appendix of this booklet gives examples of the major communication acts under each of the five communication functions (Wells, 1973). The repertoire, then, concerns all possible ways to control, feel, inform, imagine, and ritualize. Because adolescents have a complex language code, they are able to develop rather intricate messages based on a combination of communication acts. Our *repertoire* goal is to expand the repertoire of communication acts which adolescents can employ in communication situations.

Selection criteria. Communication effectiveness is based on the *appropriateness* of what people say. The competent communicator carefully weighs the *factors of the communication situation*: (1) participants—the people involved in communication; (2) setting—the time and place of the communication event; (3) topic—the subject matter of communication; and (4) task—the goal or purpose of communication. Teenagers select from their extensive repertoire of communication acts those which they perceive to be the most appropriate, given the factors of the communication situation. Our selection goal is to provide an opportunity for adolescents to identify and sharpen the criteria they use in choosing communication acts.

Implementing choices. Once people have made communication choices for a particular situation, they must possess skills to carry their choices into action. If they have decided that a carefully phrased suggestion, coupled with several justifications, is appropriate for a sister who is in a real jam, they must be prepared to execute that communication plan. Through implementation, teenagers actually try their own plan of communicating, and they also examine the ways others communicate. Our implementation goal is to offer students a variety of situations helpful in giving them practice in implementing their choice or choices of communication acts in situations.

Evaluating communication. Teenagers, just like adults, must evaluate their communication in terms of its appropriateness to the communication context and its satisfaction to themselves and others (interpersonal effectiveness). As people grow in competence, they make more informed judgments about their message-effectiveness. These judgments use feedback from others, as well as information from personal experiences. The evaluation process is critical to adolescents as they build a repertoire of effective communication

acts. By evaluating each encounter in terms of appropriateness and satisfaction, they gain valuable information (criteria) for future conversations with others. The evaluation goal, then, is to provide opportunities for students to sharpen their critical awareness of self and others in moments of communicative interaction ("Did my plan work?" "What would probably happen?" "How did the other person probably feel?").

While communication competence has four principal features—repertoire, selection, implementation, and evaluation—this does not mean that it has four steps in an ordered sequence. All aspects of competence are operative in every moment of communication. Rather, each of these four aspects provides a different focus for viewing the development of the adolescent's communicative competence—that is, each focuses attention, pedagogically, on different kinds of instructional intervention.

Communication Practice: A New Line

Secondary school teachers typically organize speech communication instruction in two ways. Some teachers favor arranging course objectives and instructional strategies around units of speech activity, such as public speaking, oral interpretation of literature, discussion, debate, theatre, parliamentary procedure, radio and television speaking, and the like. This arrangement presumes that skills of everyday communication are learned best in the context of rather discrete activities which emphasize public performance, correctness of skills associated with each activity, and the transmission of messages. More recently, secondary teachers arrange instruction around units of intrapersonal communication (communication with self), interpersonal communication (including dyadic, small group, and one-to-many communication), and mass communication (communication with many, usually through a media interface). The arrangement views communication as bound to situations which are differentiated by the number of communicators present. The view assumes that a student will acquire basic communication skills by examining the variety of basic contexts in which interaction takes place.

In this booklet a third approach to organizing communication instruction is offered. This approach assumes that the *function of communication* is of paramount importance. Communication functions and communication acts cut across public activities, such as discussion or parliamentary procedure, and the participant network, such as small group or mass communication. The focus of instruction is taken to the core skills—communication functions and acts—and away from the more peripheral activities and networks. While

our approach to functional communication instruction involves activities—some may resemble those used by teachers in secondary schools—these exercises are based on particular communication functions and acts necessary to the development of communicative competence in the adolescent. The activities have real purpose and direction; they are not simply activities that challenge the intellect of the teenager.

The remainder of this booklet focuses on exercises for the classroom. Activities are presented for each grade level, organized under the headings of the five communication functions. Within each of the exercises, teachers can focus on any or all of the aspects of competence. The "questions follow-up" section contains questions and ideas for the teacher on how to examine, with the students, their communicative competence. As you will note, each idea for this section is coded with one or more of the aspects of competence: repertoire (R), selection (S), implementation (I), and evaluation (E).

The exercises suggest ways for motivating students to think about their communication. As adolescents' competencies expand, their ability to interact moves *outward*, from a functional competency in the family unit to a broader competency which ultimately relates to the entire community. Whether students are seventh graders or seniors in high school, they perform all five communication functions. The difference in age is not in the presence or absence of these functional abilities, but in the levels of sophistication with which they employ communication acts. In terms of the four levels of competence, more experienced students (1) give more examples, give more ways of handling the communication in the activity (repertoire); (2) use a greater number of criteria and more appropriate criteria in selecting communication acts (selecting); (3) employ communication acts effectively in more varied contexts (implementing); and (4) make sounder judgments about the effectiveness of their communication acts (evaluation).

While the exercises represent the heart of this booklet, it is important for teachers to remember that communication instruction is often most successful when teachers let the focus of instruction change from prescription to description. For instance, in studying greeting behaviors, teachers could facilitate discussion of the various greetings children tried, rather than teaching the "proper way to greet." Teachers cannot prescribe for students the best ways to get permission to use the family car, but they can let them decide for themselves, after trying some ways, and listening and watching others try. The "questions follow-up" present the hub of our instructional model. Adolescents will learn well by being able to analyze their own communication behavior. They will learn far more

than if they are told "how teachers do it" or "how it should be done." After all, the rules of communication effectiveness will vary from person to person and from situation to situation. The teacher observes and helps students to be observant of each other. The teacher is not a primary information source, but a commentator and a discussion expert.

Ideas for additional activities should really come directly from the lives of those we teach. If a number of students are facing a particular problem they consider critical, then the teacher should be able to design a communication activity to help advance their communicative competence in that particular area.

Instructional Goals

A total, articulated program of communication instruction. The five communication functions enable us to ...eet students early in their curriculum and to provide an opportunity for the gradual unfolding of complex communication skills into the high school years. The first-grade child who practices ritualizing by making believe he or she is calling grandma to wish her a happy birthday, may, in senior high school, be exposed to the communication acts of the courtroom. The third grader who role plays a police officer telling a girl not to ride her bicycle on the sidewalk may, after nine years of practice in imagining, write and produce a play as a senior year, independent study project.

A framework which teachers may use in designing appropriate instructional experiences. While further research and curriculum development are underway, the theory and exercises provided in this booklet should enable individual teachers to develop appropriate learning activities. The components of this framework are: (1) the social competencies of adolescents, (2) the five communication functions, as well as the four aspects of communication competence, and (3) Well's taxonomy of "speech acts," which we call *communication acts.* This framework helps teachers to visualize a wide range of activities that they can employ to develop the communication competencies of adolescents.

An experiential, participatory instructional environment. The perspective taken in this booklet suggests that adolescents should be exposed to a variety of communication opportunities—opportunities for interacting with a wide range of participants on topics of interest to them, using various kinds of communication acts (*repertoire*).

In addition, students should be given the opportunity to talk *about* their talk. They should be encouraged to identify, analyze, and

modify criteria for *selecting* communication acts. They should have the opportunity to discuss their verbal and nonverbal choices in *implementing* strategies. They should be given the opportunity to participate in *evaluating* their own communication behaviors and the communication behaviors of others.

A participatory classroom environment is visualized in which students are given the opportunity to experiment with communication acts which are important to them. Teachers, operating out of this perspective, must be sensitive to the communication needs of their students and must be capable of structuring learning environments which promote rather than constrain student involvement.

Practice

Grades Seven and Eight*

Word Power

Primary function: Controlling

Objective: Identifying specific instances of the power of words/language, and analyzing the functions of words in a particular situation.

Procedures: Without telling the class what you are doing, give a series of quick commands, such as, "Sally, open the door so we can have some air." "John, would you come here?" "Class, open your books to page 20." Explore how and why students respond to the verbal commands given. List the reactions on the board. Extend the discussion, and ask for other examples of how words control actions and manipulate feelings in real life. Make a list of situations in which this manipulation is especially direct: for example, requesting that food be passed, selling an object, or making a purchase. Divide the class into small groups and have each group choose one situation from the list. Ask each group to create a nonsense language (make-believe words)—no more than 25 words—designed to permit the speaking necessary for the task. Limit the time to twenty minutes or so. Have each group demonstrate how its language works, using peers who were not in their group. Discuss together the reasons for including the words that appear on the list of each group.

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*These activities were authored by Donald Ecroyd and Theresa Nance, both at Temple University; with Catherine Ecroyd, Stephen Owen, and William Ketterman.

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

Questions follow-up:

1. What kinds of words did you make up for carrying out the task? (R) (Possible answers might be: nouns, verbs, connection-words, and so on.)
2. What rules did you use to make up words that could be said? (R)
3. What use of tone and gesture did you make to put your idea across? (R)
4. How might your tone or gesture vary with a much younger person? A much older person? Another student? A teacher? A police officer? (S) Demonstrate. (I)
5. What kinds of words carry the power of command? (E) How do tone and gesture reinforce that power? (E)

Making a Pitch

Primary function: Controlling

Objective: Choosing, developing, and testing psychological appeals in persuading someone to volunteer.

Procedures: Have the students select a cause which is operative in the school or community, and give them one week to find out about the actual needs of that particular cause. For example, the Red Cross needs blood donors; a senior citizens group needs telephone volunteers; a scout troop needs used camping equipment; a day-care center needs odds and ends for craft supplies; and an elementary school needs older students to tutor reading. Ask the students to make a persuasive speech in which they attempt to get assistance from the members of the class. Try to let the students talk until they actually persuade someone to do what they want, but if ten or more minutes go by, the teacher may have to call time. After each talk, interview the volunteer and identify what appeal the person responded to. Make a list of these successful appeals. If no one volunteers, discuss why they did not.

Questions follow-up:

1. What appeals were successful? Unsuccessful? (R)
2. What special factors might also account for success or failure? (For example, "I said it was all right because John is my friend." "I said it was fine because I always wanted to do that anyway." "I did not respond, because we don't have any used camping equipment. If I had any, I would have said yes.") (E)
3. In cases of failure, can you think of other approaches? (S)
4. Within two or three weeks, follow up the assignment. Did the volunteers go through with it? (I) (Incidentally, you may wish to have each volunteer report his or her experience.)
5. What sorts of psychological appeals seems to work best? (E) Not as well? (E)

You're Just Like All the Rest

Primary function: Feeling

Objective: Expressing our feelings when others stereotype us; and discussing the shortcomings of doing this.

Materials: Index cards with role-played descriptions involving four to five characters.

Procedures: Define stereotyping and initiate a class discussion on various ways of stereotyping others, for example, according to dress, mannerisms, height, weight, sex, race, age, accent or dialect. Distribute the cards, which include descriptions of a setting, list of characters, as well as some suggestions on the interaction called for, to four or five students. For example: a doctor's office with a Japanese-American receptionist. A hippy patient and a police officer enter; there is a phone call from a southern woman with a pronounced southern accent (or if in the South, let the caller be someone from Brooklyn).

Questions/follow-up:

1. What role did "X" play? What did "X" say or do to communicate the role? (R) Do people really react that way? (E) How would you feel if somebody reacted that way to you? (E)
2. In what other ways might you act in these roles? (S)
3. Try it again with new participants in each role. (I) Did the players stereotype their characters as much this time? (E)
4. Has anyone ever stereotyped you as a "kid"? How did you feel? (E)

Casting Your Character

Primary function: Feeling

Objective: Reporting our self-perceptions to others, verbally and nonverbally; comparing our feelings about self with the perceptions of others.

Materials: A large number of pictures from magazines, showing various well-known people, or types, such as Elton John, Fat Albert, Super-Fly, Olivia Newton-John, athletes, and models. One "Identity Search" handout for each student. (A sample of the handout follows this exercise.)

Procedures: Display the pictures. Ask the students to choose a picture that represents some aspect of the way they would answer the question, "How do you see yourself?" Let the class enjoy interacting informally during the process of selection. Distribute the handout.

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

Instruct the students to fold a sheet of paper in half, and write their names at the top left hand side. Assign partners, and have them write their names at the top right hand side of the sheet. Have the students answer the questions; first for self, then for their partners. Dicuss the sheets in the assigned pairs. See the similarities of judgment. Discuss the differences. Reach a compromise of some sort wherever there is a difference. Bring the class together and discuss why there was agreement or disagreement. List the reasons on the board.

Questions/follow-up:

1. How many ways did some aspect of verbal or nonverbal communication contribute to the personality judgments that were made? (R)
2. When there was disagreement, how was it resolved? (S)
3. How can stereotypes such as these be useful? How can they be dangerous? (E) What can we do about them in our own daily lives? (I)

Identity Search

Are you:

1. more like a teacher or more like a student?
2. more yes or no?
3. more religious or irreligious?
4. more political or apolitical?
5. more like the country or the city?
6. more like the present or the past?
7. more like a leader or a follower?
8. more physical or mental?
9. more an arguer or an "agree-er"?
10. more establishment or antiestablishment?
11. more like a paddle or a ping-pong ball?
12. more like a typewriter or a quill pen?
13. more like a tortoise or a hare?
14. more like velvet or suede?
15. more like meat and potatoes or dessert?

Coat of Arms

Primary function: Informing

Objective: Sharing information, using both verbal and nonverbal means, to allow others to know better our interests and goals.

Materials: None, unless the teacher wishes to use visual aids in an introductory presentation on heraldry.

Procedures: Give a short presentation on heraldry and its history. Have students design their own individual coat of arms. It should be

stressed that this is not to be a family coat of arms that may already be known to the student, but one which he or she devises for personal symbolism. This coat of arms should have at least three symbols, one each from the student's past, present, and future. More symbols may be used, but not fewer. Students draw their coat of arms with the thought that it will be explained in an oral presentation to the class. (Examples: *past*—pitchfork, indicating a family history of farming; *present*—tennis racket, or a horse, indicating current interest; *future*—violin, indicating a desire to become a concert violinist upon graduation from school.) Ask students to make oral presentations with their coat of arms as visual aids, thus introducing themselves in an informative way. Each symbol should be discussed, not merely identified. For example, "Why did you choose these items over all others as important to you?" "How did you become interested in these things?" "Why have you pictured your future in this way?" "Is any part of your past important to your future?"

Questions/follow-up:

1. What special presentation techniques can be identified from the speeches that were given, such as introductions, justifications, summaries, and uses of a visual aid? (R)
2. List as many effective uses of visual aids as you can, from the speeches that were given. (E,S) Why did you like these? (E)
3. How could improvement be made in the ways information was presented? (E)

Oh, You Meant . . .

Primary function: Informing

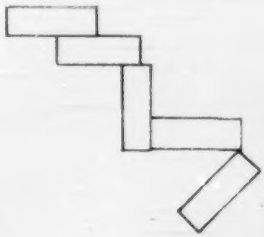
Objective: Giving physical descriptions accurately; analyzing problems associated with inadequate instructions.

Materials: One set of five dominos for each student.

Procedures: Explain the domino task to the group as a whole. Select a *speaker* and have that person describe the arrangement of dominos the teacher has made on his or her desk. Without asking any questions or making any comments whatever, four listeners, or fewer, are to arrange their dominos in the way they understand the description given by the speaker of their group. The speaker and listeners are seated in such a way that the listeners cannot see the speaker's dominos. Divide the class into groups of five or fewer children, and let each group choose its own speaker. Arrange the dominos for the speaker (refer to the diagram for a suggested pattern).

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

and the game begins. Ask the speaker to study the domino arrangement. With his or her back to the group, the speaker is to instruct the members of the group on how to arrange their dominos. Beginning with the top domino, the speaker should describe each in succession, taking particular note of the placement relationship of each to the preceding one. No questions are allowed. Different arrangements for each group will prevent eavesdropping. Below is a sample domino arrangement. When the speaker finishes instructions to the group, compare the listeners' arrangements with one another, and with the speaker's original pattern. Discuss similarities and differences.



Questions follow-up:

1. What problems can be identified in the speaker's instructions? (The teacher may wish to classify student responses, such as choice of words, lack of feedback, audibility, and so forth.) (R,S.) How might these problems be alleviated? (I,E.)
2. How can we use the results of our discussion to build a model of the communication process? For example, identifying speaker, listener, message, or sources of communication problems, and so on. (I)
3. Try the exercise again, then discuss. (I,E.) Were problems previously encountered alleviated? (S,E) What new problems arose? (R,S)

Playing It Cool

Primary function: Ritualizing

Objective: Performing and understanding correctly the ritual of the friendly insult, a common ritual between friends of junior high or middle school age.

Procedures: Conduct a class discussion of what makes an insult and what the purpose of the insult is. Guide the discussion to a consideration of the friendly insult, or the terms and phrases one would use which normally would be considered offensive but which, because addressed to a friend, become a form of complimenting and

proof of acceptance. (Nicknames are often an example.) Taboo words and phrases should also be discussed in order to determine what the limits of the friendly insult are and how the friendly insult can change into the angry insult. The students choose partners, and together they write a dialog of friendly insults, concluding with an ending proving that they are friends. They then perform for the class.

Questions/follow-up:

1. How many different ways of friendly insulting did we observe? (R) How would circumstances alter each of these cases? (S) (For example, the same remark from a friend and from an enemy is not the same.)
2. Do you have a friend that you feel you could *not* engage in the game? (S,E) Why not? (E)
3. Develop a friendly insult that you have not used before, and use it. Report to the class on how it was received. (I)
4. What are the dangers of the friendly insult? (E) How do you know how far you can go and when you have gone too far? (E)

Getting Your First Job

Primary function: Ritualizing

Objective: Recognizing and responding to the ritual aspects of the job interview situation.

Procedures: Discuss the following: Have you ever been interviewed for a job? What is the purpose of such an interview? What type of impression would you try to give? Make a list of possible interview behaviors. Discuss which of these are rituals. For example, shaking hands, "Won't you be seated?" taking turns speaking, asking and answering questions rather than conversing, "Thank you for coming in." Divide the class into pairs; one member is the interviewer, one the interviewee. Allow ten or fifteen minutes for the pairs to prepare questions and answers. Bring the group together and role play one or two of the interviews. Discuss each on the basis of openings, closings, manner in which questions were asked or answered, and amount of information obtained.

Questions/follow-up:

1. How did the interviews begin and end? What rituals did we see? (R)
2. Would other strategies have been better, or were these rituals helpful? (S,E)
3. How do you know when a greeting, or other phrase or action, is a ritual and when it isn't? (S,E)

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

Tall Tales

Primary function: Imagining

Objective: Creating original tall tales and presenting them orally.

Materials: Mark Twain's essay, "How to Tell a Story," and some tall tales, such as Twain's "The Blue Jay" or "The Celebrated Jumping Frog of Calaveras County." The two stories have been recorded commercially.

Procedures: Discuss Mark Twain's essay, "How to Tell a Story," and one of his tall tales. Students make additions of their own to Twain's suggestions on telling a story. Introduce students to the Jonathanism and the Shaggy Dog Story—two distinctively American types of tall tales or put-ons. The Jonathanism is a nineteenth-century New England form in which an outlandish lie is passed off as truth. For example, all the cattle in West Virginia have one pair of legs shorter than the other, so they can walk on the hills without falling off. The Shaggy Dog Story is a form in which the tale goes on and on, to end with a sudden and trivial conclusion. Ask students to outline their own tall tale. Pair-up the class to practice the tall tales for an oral presentation, keeping in mind the points covered in the class discussion and in Twain's essay. During this practice, students should coach one another.

Questions follow-up:

1. How many ways can we identify from the performances in which words and phrases were used in the performances to create the "tall tale" feeling? Ways in which the voice was used? Ways in which a facial expression or a gesture was used? (R)
2. Which tall tales were especially effective? Why? (E)

Nonverbal Builders

Primary function: Imagining

Objective: Nonverbally creating an imaginary scene; analyzing the ways in which words and actions can be used to represent reality.

Procedures: Advise students that they are going to build and furnish a room. Each student will add some feature to the room or its furnishings, both verbally and physically. For example, the first student could say, "I am building a room, and the first thing I'll put in it is a rocking chair." The student then begins to rock, but must do it in complete silence. The next student might say, "I am building a room, and I am putting in a window." The student may polish the window and look out of it, again in complete silence. These activities are cumulative—that is, the first student continues to rock as the second student polishes, and so forth, until everyone in the class is

silently busy at something. The activity should go quickly. After all students act out their addition to the room, stop the experience and discuss it. "What was real?" "How do words relate to reality?" "How do actions relate to reality?" "Can either words or actions tell *all* about reality?" "Can both?" "Can words and actions be used to create a reality that is not real?"

Questions/follow-up:

1. What actions best represented what students said? How could these actions be classified? Were they imitations, suggestions, symbols, or stereotypes? (R,E)
2. How else could we have put across our "imagining"? For example, what about using music, dance, or painting? Compare these kinds of communication with what you did. (E)

Grades Nine through Twelve*

Nuts to You!

Primary function: Controlling

Secondary function: Feeling

Objectives: Analyzing and performing refusing behaviors, so that students might increase their repertoire of refusing behavior in different contexts.

Procedures: Define what refusing behavior is. Examples may include rejecting the suggestion of another while maintaining the other's ego, or declining an offer firmly, calmly and finally. Within the limits of the class definition, which may be revised, the class will brainstorm a list of ways to refuse in different situations, such as, declining an invitation, refusing to loan a book, rejecting an offer, refusing to contribute, or turning down a sales pitch. Discuss how the students feel when they refuse and the difficulty of doing so. Consider some specific situations and discuss possible alternatives in each. Role play some of the situations with class feedback.

Questions/follow-up:

1. Why do we refuse in the ways suggested by our list rather than simply saying *no*? (E,S)

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*These activities were authored by Kenneth Brown and Michael McCambridge, both at the University of Massachusetts.

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

2. Keep a journal, listing all the times you say *no* for the next two or three weeks, explaining exactly how and why you did it as you did. (I,E)
3. After the journal is completed, the class can repeat the initial discussion to find out how the definitions and lists have changed.

And the Verdict Is . . .

Primary function: Controlling

Secondary functions: Imagining, ritualizing

Objectives: Identifying the controlling and ritual behaviors associated with the legal process in the courtroom; creating courtroom interactions based on their research.

Procedures: You may wish to have your class visit a local court to observe the proceedings and to talk to a judge and lawyer, or have a judge or lawyer come to the class to discuss the court process. Select several students, who are supervised by the teacher, to script a crime, the characters, evidence, and the roles for the witnesses. Select the actors and give them the necessary information for the trial. The suggested cast of characters is as follows: judge, defendant, defense attorney, prosecuting attorney, witnesses (for each side), and the jury. It is not necessary to have twelve members in the jury but at least six are suggested. If your class is large, you may wish to develop other roles, such as bailiff and court clerk. Allow sufficient time for the lawyers to plan their strategy and prepare their cases. Designate remaining class members to be process observers, who note various controlling and ritual behaviors during the trial. A tape or video recording might be helpful for processing the proceedings. Have the jury decide the verdict in front of the entire class, so the jury interaction can also be observed.

Questions/follow-up:

1. When the experience is finished, the entire class evaluates the activity in terms of the controlling behavior described by the process observers. (E)
2. Name the specific controlling strategies used. Do the same for ritual behaviors. (R)
3. How were they used? Did they work? Why or why not? (S,R,I)
4. How can they be improved? (E)
5. What other options could you use? (I)

What Does Your Body Say When You Open Your Mouth?

Primary function: Feeling

Objective: Exploring, articulating, and evaluating verbal and nonverbal modes of expressing feelings.

Materials: One "Expression of Feelings" handout for each student.

Procedures: Distribute the handout. This provides the students with six situations to analyze and a framework to discuss their reactions. Instruct the students to read through each situation individually and fill in the appropriate lines with their responses. (This may take up to 30 minutes.) When everyone has completed the task, divide the class into triads. Have the students in each triad compare their answers with each other, then discuss the three questions in part 2. Bring the class together for more sharing and reactions to the exercise.

Questions follow-up:

1. In what situations would a verbal expression of feelings be more likely than a nonverbal expression? In what situations would a nonverbal expression be more likely? In what situations would you need both? (R,S,E)
2. Role play some of the situations on the handouts, and compare what occurs with the written responses. (I,E)

Expression of Feelings

Write out the answers to the following situations. Compare your answers with those of the other members of your trio.

1. When you feel bored with what is going on in a discussion, how do you usually express your feelings?
   Using words: _____
   Without words: _____
2. When you feel very annoyed with another person with whom you want to build a better relationship, how do you usually express your feelings?
   Using words: _____
   Without words: _____
3. When another person says or does something to you that deeply hurts your feelings, how do you usually express your feelings?
   Using words: _____
   Without words: _____
4. An acquaintance asks you to do something that you are afraid you cannot do well. You also want to hide the fact that you feel inadequate. How do you express your feelings?
   Using words: _____
   Without words: _____

Repertoire (R), Selection (S), Implementation (I); Evaluation (E)

5. You feel affection and fondness for someone else but at the same time you can't be sure the other person feels the same way about you. How do you express your feelings?
   Using words: _____
   Without words: _____
6. Your close friend is leaving town for a long time and you feel alone and lonely. How would you usually express your feelings?
   Using words: _____
   Without words: _____

Discussion questions:
1. What did I learn about the way I usually express my feelings?
2. In what ways would it be helpful for me to change the ways in which I usually express my feelings?
3. In what ways would it be helpful for each of you to change the ways in which you usually express your feelings?

Two's Company, Three Can Be Very Interesting

Primary function: Feeling

Secondary functions: Informing, controlling

Objectives: Using metacommunication skills effectively within an interpersonal setting (for example, expressing feelings, listening attentively, paraphrasing, and describing feelings).

Materials: If the teacher is not familiar with this material, see Pearce (1976) and Rossiter and Pearce (1975).

Procedures: Discuss metacommunication—its definition, its uses, and skills. For the purpose of this activity, metacommunication means "coping with messages at the level of abstraction higher than that of the messages themselves—that is, thinking about or communicating about communication" (Pearce, 1976, p. 15). Divide the class into triads, and assign the following roles and duties: (1) The person expressing a communication problem—this person is asked to discuss a communication problem he or she is working on or wants to improve, for example, discussing the difficulty the person is having communicating feelings of independence to parents. The student may want to know how to initiate the conversation. Another student may want to control his or her anger when placed in a conflict situation. The problems can be on any level of seriousness. (2) The communication consultant—this person clarifies, questions, and suggests possible alternatives to the person with the problem. (3) The process observer—this person watches the communication process unfold and, at the end of ten minutes, describes what has occurred to the other participants. The observer is not interested in the content of the conversation but in the expression of the problem.

the response to the problem, and the nonverbal supporting cues. For example, the observer may note the person with the problem to be very tight (arms crossed, nervous features) and may want to share that perception and discuss the implications for the effectiveness of the communication. The observer may notice that the consultant failed to understand a particular point of the problem and may suggest to the consultant that the person paraphrase more. The exercise should last 15 to 20 minutes in all, with the discussion and the processing each taking about half of the time. After the exercise is completed, the students in the triads should switch roles and start the exercise again.

Questions/follow-up:

1. In the triads, discuss: (a) What feelings about the problem were expressed? (R); (b) How were these feelings communicated? (S); (c) Are there other ways of expressing these feelings? (S,I)
2. Discuss these same questions with the whole class. (R,S,I) In addition, consider why the expression of feelings is easier in some situations than in others. (E)

The Press Conference

Primary function: Informing

Secondary functions: Controlling, imagining

Objectives: Stating and defending a position regarding a particular issue, such as explaining, justifying, answering, questioning, and investigating.

Materials: Microphones and audio or video tape recorder.

Procedures: The general format is that of a press conference for the governor of your state. He or she is to be quizzed by a representative delegation of the press on crucial issues. Divide the class into two groups. Each group will receive the same assignment (different issues used). The group that is not presenting the conference will help process the experience. The governor and a staff of five students—each governor and staff are assigned three to five state issues that they must research. They must be prepared to state and defend a definite position on each issue. The governor need not copy the current governor's position; however, the governor should take into account the effect that his or her position will have in that specific state (for example, total state support or lack of it, interest group reactions, reelection costs, and so on). The press (ten students)—members of the press are also given the issues to research, and should formulate at least ten to twenty questions about each issue. The reporters should

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Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

represent different factions of the media including television, radio, newspapers, and magazines, and they could have certain biases. All facets should be represented: conservative, middle of the road, and liberal (defining these could be an interesting discussion). Obvious examples are a black reporter working for an Afro-American newspaper, a staff writer for the John Birch newsletter, or a Mike Wallace-type person for a 60-minute news program. The final task for the reporter after the questioning is to write, and possibly print or broadcast, the article or newsscript with the information received from the press conference. Repeat the press conference with the other half of the class.

Questions follow-up:

1. Evaluate the governor's *presentation*: Was the information clear and concise? (E) How could it be improved? (S,I,E) How effective was the governor in his or her presentation? (E) How could it have been improved? (S,I,E) Examine the alternatives in the research and the presentation: What was good? What was bad? (S,I,E)
2. Evaluate the *questions asked by the press*: Were they to the point, open, closed, effective for securing the appropriate information? (S,E) Did the questions beg the question, ask for irrelevant information, waste people's time, and so forth? (E) Does it make a difference when and how the questions were asked? (I)
3. Evaluate the *news stories*: Are they reflective of the bias and position the reporter was to represent? (E) List ways in which they do this. (R) How could these reports be improved? (E,I)

The Investigators

Primary function: Informing

Objective: Identifying, evaluating, and engaging in information skills, such as questioning, investigating, answering, and reporting.

Materials: A list of information sources and specific task assignments.

Sample task assignments: (1) a minister—to find out what kind of training was necessary for that position; (2) a florist—to find out the seasonal trends in flower sales; (3) a mechanic—to find out how the person started his or her career; (4) the bank—to find out the advantages and disadvantages of different savings plans; (5) the guidance counselor—to find out what SAT scores are down; (6) the principal—to find out why he or she went into administration. Other sources include field trips to a radio television station and a

newspaper office, and a discussion with a professional reporter about his or her perception of the job.

Procedures: The class is divided into groups of five or six students. Each group is given an information source and a specific task assignment and must talk with and secure the proper information from the source. After the information is collected, the group will select the most interesting pieces of information and design an information presentation. The presentation may come in any form—television program, radio program, film, pictures, slides, issue of a magazine, newspaper article, theater presentation, or a combination.

Questions/follow-up:

1. What different methods were used to get information from your source (for example, direct questions, soliciting brochures, on-the-job observation, and so on)? (R) Which of these yielded the most information? (S,E)
2. How did you select which information you would present? (S,E)
3. If you were to do the assignment again, what would you do differently? (I) Why would you do it differently? (E)

There Is More Than One Way

Primary function: Imagining

Objectives: Creating and performing an end to a story, using multiple media for performance.

Materials: An unfinished story.

Procedures: Divide the class into groups of five to seven students. Give each group the same story with the ending missing. Assign each group to finish the story and write the story in script form. Have each group present their scripts using various forms, such as film, television, radio, expression-pantomime, dance, pictorial collage, audio tape, and photo essay. Present the projects to the class.

Questions/follow-up:

1. Compare and contrast the ways each group finished the story. Why did you choose this particular ending? (R,S,E)
2. Why did you choose this method of presentation? (R,S,E)
3. What difficulties did you face in going from narrative form to the method of presentation you chose? (I) How did you solve them? (I)
4. How could the presentations be improved? (E)

Repertoire (R), Selection (S), Implementation (I), Evaluation (E)

You Are There

Primary function: Imagining

Objectives: Enacting events surrounding and during a particular historic occurrence; articulating possible motivations behind the characters in the occurrence.

Materials: Reading materials related to the events chosen. Theatre props and costumes.

Procedures: Have a group of five to ten students select historic occurrence and write a script that reflects a segment of that moment. Cast and rehearse the script. During this scripting and enactment process, the students should write character sketches and motivational rationales for the characters in the play. Examples: A Hitler campaign meeting; the writing or signing of the Declaration of Independence; a Nixon White House staff meeting; the Mayflower voyage; a black family in Alabama hearing that John Kennedy had been killed; a family during the Vietnam War discussing whether their eldest son should be drafted into the Army or go to Canada; a discussion among the members of the Ford family the night he was made president. Present the play to the class.

Questions follow-up:

1. Why did you select this particular event? (S) What were you supposed to learn by studying this event? (E)
2. How did you predict the motivations of the characters? What made you feel the characters were feeling this way? How did you write these motivations into the script? How did you enact them? (R,S,I)
3. Which motivations came through most clearly? Why? (E)

I Gotta Go

Primary function: Ritualizing

Objectives: To make students aware of the rituals involved in terminating conversations. To help the students become aware of their own leave-taking behavior. To have the students consider and practice alternative leave-taking behaviors.

Materials: For background material, see Pearce (1976) and Knapp (1973).

Procedures: Initiate a discussion about leave-taking. The class may want to write a list of ways they say goodbye in various situations. Assign a journal to be kept on each student's leave-taking experiences. Some contexts might be with parents, teachers, friends, bosses, and strangers. When the journal is completed, after one or two

weeks, make a new class list of the behaviors and the contexts. The class should evaluate these different behaviors for appropriateness and effectiveness. Role play some of the behaviors in various contexts. Have students enact the situation several different ways, with feedback from the class. For example, you run into a person that you have been avoiding, in the hall after school. You really don't want to talk to the person, but you don't want to be rude either.

Questions/follow-up:

1. What are various ways of expressing leave-taking? (R) What makes each of these ways appropriate or inappropriate in a given situation? (S,E)
2. Have the students select one leave-taking behavior they would like to improve. Tell them to try to implement the new behavior into their repertoire. Have them keep a journal on the progress and report the results in class or in private conference. (I)

Hey! It's My Turn

Primary function: Ritualizing

Objectives: Performing and evaluating turn-taking behavior in conversations.

Materials: For background material, see Pearce (1976).

Procedures: Initiate a discussion defining turn-taking within the context of conversation maintenance. For the purpose of this exercise, turn-taking is defined as cues, verbal and nonverbal, which the participants use in an interaction for the appropriate sequencing of messages. The cues are divided into turn-yielding cues, turn-requesting cues, and back-channeling cues (making communication gestures without wanting to take the floor). Give examples of turn-taking cues, such as turn-yielding—intonation at the end of a sentence indicating the person is finished; turn-requesting—heads nod indicating the person wants to talk; and backchanneling—reinforcers signifying the person knows what you mean. Have the class list cues that they use and then talk about what would constitute appropriateness. Ask two students to role play a conversation. The class will look for the cues and discuss their effectiveness and appropriateness.

Questions/follow-up:

1. Have the students keep a journal of cues they use in conversations. (R)
2. Isolate any cues that are ineffective, and implement change. (S,E,I)
3. The journals can be discussed in class or in private conversation with the student. (I)

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Appendix

Communication Acts: Examples of the Five Communication Functions
(Based on the "speech acts" of Wells, 1973, pp. 32–44.)

Control Function

1. *wanting*: "I want my bike back."
2. *offer*: "I'll help you fix it."
3. *command*: "Get my coat for me."
4. *suggestion*: "Let's play ball."
5. *formulation*: "You're 'sposed to put away the basketball before you go."
6. *permit*: "You can use my radio."
7. *intend*: "I'm going to the store."
8. *query want*: "You wanna play cards?"
9. *query permission*: "May I drive your car?"
10. *query intention*: "Are you playing or not?"
11. *promise*: "I'll always defend you."
12. *threat*: "I'm gonna tell your dad."
13. *warning*: "You're gonna fall."
14. *prohibition*: "Don't touch me."
15. *condition*: "If you help me (I'll play ball too)."
16. *contractual*: "I'll give you some gum if you let me have a turn on your cycle."
17. *command—verbalization*: "Tell her about it." *or* "Stop talking right now."
18. *assent*: "Sure, OK."
19. *refuse*: "No, I won't."
20. *reject*: "I don't want to go."
21. *evasion*: "We'll see." *or* "I don't know."
22. *query justification*: "Why did you do it?"
23. *justification*: "Because my dad told me to." *or* "It's not right to do." *or* "We aren't allowed to do that."

Feeling Function

1. *exclamation*: "Wow!" *or* "Nuts!"
2. *expression of state attitude*: "I feel just terrible today." *or* "I really don't like that program."
3. *query state attitude*: "How do you feel now?" *or* "What do you think about our math teacher?"
4. *taunt*: "You're a real sissy."
5. *challenge*: "I bet I can throw farther than you."
6. *approval*: "You had a nice idea."
7. *disapproval*: "You did a dumb thing."
8. *cajole*: "You know how—come on."
9. *congratulate*: "Good for you!"

10. *commiseration*: "I'm sorry you were hurt."
11. *endearment*: "I'm your best friend."
12. *tale-telling*: "And then he hit me with the truck and . . ."
13. *blaming*: "John broke the glass, not me."
14. *query blame*: "Who wrote on the wall?"
15. *command to apologize*: "Say you're sorry."
16. *apology*: "I'm sorry I hurt your feelings."
17. *agree*: "I hate him too."
18. *disagree*: "I think you're wrong—he's nice."
19. *reject*: (same as control)
20. *evasion*: (same as control)
21. *condition*: "I'd like her if she was nice to me."
22. *query justification*: (same as control)
23. *justification*: (same as control)

Informing Function

1. *ostension*: "That's [pointing] the car I like."
2. *statement*: "I never talk to strangers."
3. *question—positive/negative*: "Is that your car?"
4. *content question*: "Who runs fastest in your neighborhood?"
5. *why question*: "Why does he always win?"
6. *query name*: "What's that thing called?"
7. *response*: "Bill runs the fastest."
8. *affirm*: "You're right."
9. *deny*: "No, you're mistaken."
10. *reject*: "That's a bad idea."
11. *evasion*: (same as control)
12. *condition*: (same as control)
13. *justification*: (same as control, but wider in scope—includes all supporting material)

Ritualizing Function

1. *greetings*: "Hi, how ya doin'?"
2. *farewells*: "See you tomorrow."
3. *turn-taking*: "And what do you think?" *or* all nonverbal cues signalling the back and forth flow in conversation.
4. *call*: "Nancy . . ."
5. *availability response*: "Yeah? You called me?"
6. *request to repeat*: "Say that again."
7. *repeat*: "I said, 'Give it to me.'" (Other rituals include: *introducing* someone, *welcoming* a person, *acknowledging* another's new status, and so on.)

Imagining Function

1. *commentary*: " OK, now I'm turning it to the right to 21, and then past zero . . ."
2. *expressive*: "Wow, I did that right—I'm a master!"
3. *heuristic*: "When the bell rings, I always must go right away or I miss my next class; if I wait I'm late."

Other imaginary sequences, as in role playing, follow the communication acts for all other functions.

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